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This corresponds fairly closely with the observations recorded at Kieta. According to the statements of white residents, there would appear to have been much less north-west wind during the year I spent on the islands than is usually the case. Possibly in years when this change in the direction of the wind is more marked, there may be a more definite 'rainy season' than was experienced by me. The islands are outside the hurricane belt. Only on two occasions (Jan. 11 and July 9, 1930) was the wind strong enough to do real damage to the native huts, which are not built to withstand a gale. The former of these was remarked by the white residents as being a south-east wind, unusual at that time, when the north-west wind should have been blowing. The direction and force of the wind are important to the natives because when a heavy sea is running their fishing operations are badly hampered, and this, if continued for more than a day or two, means insufficient variety of diet.

NATIVE REACTION TO CLIMATE

All these people feel the cold very much. They dislike rain, partly because it brings cold, but also for the wetting, and when forced to go out in it will cut a large leaf, probably of bush taro, to use as an umbrella. During a spell of wet weather, with the thermometer on my verandah ranging somewhere in the 70's instead of the usual 80–90°, they went about with their shoulders hunched and their arms folded across their chests, looking the picture of misery. Any blankets or towels that they happened to possess were wrapped round them, and the few proud owners of a white man's vest or coat wore it day and night. They seemed to begin to feel cold wherever the temperature dropped below 80°. Fires would be lighted, and a group would soon gather round, sitting almost on the top of them, or people would light torches of coco-nut-palm leaves and hold them close to their bodies. I have seen them take a smouldering log and all but burn their skins with it.

They will work all day in blazing sun in the taro garden or fishing on the reef if the spirit moves them. But they do not sit in the sun, and they keep their children out of it. A mother may be obliged to take her baby with her when she goes to search for shellfish on the reef, but she will keep its head carefully under her hood. The more enterprising put up shelters behind their houses to give them shade.

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151 to give them shade. Any one who remains in the village all day will retire inside the hut during the hottest hours, when the village will appear deserted. They say: 'The sun fights us.' But they very much enjoy sunshine when it is not too hot. Every morning soon after sunrise they bask in it for a while before taking up the business of the day, and they have a word, *wapōtan*, which means 'to sunbathe' (*wa*, verbal prefix, *pōtan* = sun).

IDEAS REGARDING NATURAL PHENOMENA

821 Rain is produced by the 'medicine' of the rain-maker (this is described on pp. 312 ff.). He has control also of wind, thunder, and lightning. There used to be men who knew the medicine to make the sunshine, but they have all died without passing on their knowledge, and now there is no one who can control fine weather. There is medicine to influence the tides, which a malicious person sometimes uses to make a very high tide which will wash away from the beach the canoes of a man against whom he has a grudge.

The crescent moon is *dʒiwau tsutsūnē* ('the little moon') and the full moon *dʒiwau tʃan* ('the big moon'). I did not learn of any names for the quarters. There is a widespread story explaining how the moon got into the sky, of which I have several versions. The one here given comes from Saposa, and is interesting as showing that the Melanesians, like ourselves, see a 'man in the moon'.[1]

Story of the Man in the Moon.

773 531 Morena (the creator of the people and the origin of their culture, further described on p. 38 f.) and a woman called Tchinaverat and a man called Bekinatun (who figures also as the hero of other stories) worked in the taro garden at night. Tchinaverat and Bekinatun worked in the dark, but when Morena wanted to work she took the moon, which she kept hidden in the roots of a tree, and set it against a tree trunk to give her light to work by. At last Bekinatun and Tchinaverat hid and spied on her, to find out how she got her light. They saw her take out the moon and work by the light it gave her. They came up to Morena. When she saw that they had seen the moon she said: 'Now this thing must go up on top.' So she sent Bekinatun up with the moon. When you see something inside the moon that looks like an axe, that is Bekinatun, he lives in the moon. Morena said to him: 'You go and stop in

[1] Another, given in my paper in *Folk-Lore* (March 1932), also accounts for the stars.

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describing the various articles so treated. The coast natives do not know the secret of making the colour permanent, they therefore buy dyed leaves for special purposes from the mountain people, who have discovered how to use a mordant (see p. 231).

Black. The substance which produces black paint (*tʃina*) consists of selected fragments of volcanic ash which have been attacked by acid vapours after volcanic eruption. This is obtained from the people of the interior in the same way as *oin*. Black is also produced by mixing charcoal with oil. Ordinary wood from the fire may be used for this purpose, but more often coco-nut shells are charred and ground up specially. Black thus obtained is called *aniv*.

White (*iwi* or *wiwi*) is made from powdered sulphur from a volcanic deposit, and, like *oin* and *tʃina*, must be obtained by barter from the people of the interior. This kind of paint is used chiefly for making the line round the edge of the hair on forehead and temples. For the head, lime (*iav*), obtained by burning branched coral and crushing it, is used. Combed well into the hair, it gives the appearance of a powdered wig (Pl. 66*a*). The result of this treatment is eventually to bleach the hair to a reddish-yellow. If the individual tires of this, he can make his hair black again by a liberal application of *tʃina*. The drastic change thus suddenly produced in a man's personal appearance is very striking.

In painting wooden objects, such as paddles and canoes, white is produced by rubbing the surface with the seaweed *mō*, a calcareous alga. A handful of this is taken, freshly gathered from the reef, and rubbed, wet, over the portion to be coloured, without further preparation.

Yellow to be used on the person is made from crushed coral prepared as for making *wiwi*, to which a preparation of the leaves of the mango tree is added. The leaves are either squeezed in the hand or chewed, and then mixed with the lime powder. A yellow dye, for grass or cane, &c., is made from the tuberous rhizome of the plant *totomoin* (turmeric, *Curcuma longa*). The tuber is scraped, put into a pot with water, and heated but not boiled; the substance to be dyed is then put into the pot and left to soak.

Discrimination of colours.

I obtained the terms for different colours by showing to various people the coloured paper disks furnished with the Milton

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151 192 Bradley colour top,[1] subsequently checking the information thus obtained by reference to various objects. The following terms were given by natives of Kurtatchi. There was no variation in the words used for black (*bubuits*), white (*kakawo*), and yellow (*totomoin*, the same word as is used for turmeric). To the dark red disk of the colour top series I added another red disk, almost vermillion. Some used the same word (*wuruir*) for both of these, a few gave to the dark red the name *owan*, as it resembled the colour of the variety of iron oxide to which they apply that term. All used the same word (*pipiri*) for blue as for green. One qualified the word, as applied to the green disk, by the addition of *ga*, an intensifying particle, equivalent to our 'real' or 'very'. The orange disk puzzled them. Some called it *kakawo* (white), some *wuruir* (red), some *totomoin* (yellow). One called it 'pretence red', another said it was 'married to' the yellow. They have no colouring matter resembling it, and the citrous fruits with which they are familias are either green or pale yellow, so perhaps they have never had need of a separate term for the colour we call orange. The purple disk (a somewhat bluish-purple) also presented difficulty. Most called it *pipiri* (blue or green), but a few used the word *owan*, though it in no way resembles the colour of the iron oxide above referred to.

151 192 822 I frequently noticed that colours were compared which were to my eyes widely different. When examining some shells with a Petats man, I got from him the word *kulup* for the pale pink tint of the inside of a shell. He said it was the same colour as his loincloth, which was a bright red. On another occasion, some men were painting the outside of a new *mon* with the seaweed *mō*, which when freshly applied gives the wood a colour I should describe as a pale greenish yellow, though it is quite white when dry. I asked what the word for that colour was, and was told it was *bubuil*, 'just the same as that', said one of them, pointing to a pattern on my dress which was a very definite rather dark blue. This is not to say that the speakers did not see any difference between the two; possibly all that was meant was that the same word stood for both, but this fact is in itself interesting, in view of the very wide difference between colours to which the same word is applied, especially within the range of blues and greens.

[1] 'The Pupil's Color Top', no. 8109, issued by the Milton Bradley Co. Springfield, Mass.

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Designs of shafts of spears and arrows.

The designs of arrow shafts are similar to those found in the other islands of the Solomon group, which have been discussed by H. Balfour (1893, p. 102). 411 531

Spears covered with an elaborately woven layer of grass coloured red and yellow in various patterns are carried on ceremonial occasions, but they are not made locally, being obtained from Kunua and other mountain people by barter. The patterns are similar to those on the woven arm-bands. [438]

DRAWINGS

With the exception of a few young men who had experimented with paper and pencil during their time as plantation labourers, the nearest approach to drawing practised by these natives is to make marks in the sand or mud with a stick. I have seen a man demonstrate in this way the proper lay-out of a coco-nut plantation. Children sometimes use their toes. 532

I provided drawing-paper and coloured pencils, which most people had to be taught how to hold. After a certain amount of shyness, the idea caught on, especially among the young men, and there was a run on my drawing materials until they gave out. Some of their efforts are reproduced in Figs. 7, 9, 10, 12, 14, 15, and 29. Sometimes the attempt resulted in unintelligible scribblings, which, although the work of adults, generally women, resemble a baby's first efforts to handle a pencil. 532 177

They appeared to have no difficulty in comprehending pictures, including those involving the recognition of objects in perspective. One man even introduced perspective into his own drawing, explaining that the woman in his picture was smaller because she was behind the others. Every one was much interested in some pictures I had with me, particularly photographs of primitive people in other parts of the world. They could interpret a photographic negative, even to the extent of recognizing themselves and their friends in it. They understood without explanation the plan I made of the village, and could tell me from it who lived in each house. 151

FIGURE CARVING

Reference has already been made to the representations of the human form made for marriage and puberty ceremonies. These 532